

The image shows the front cover of an antique book. The cover is decorated with a brown and black marbled paper pattern, often called a 'stone' or 'shell' pattern. In the center, there is a rectangular red label with a gold border. The label contains the title 'ESSAY ON FLOWERS' in gold capital letters. The text is arranged in three lines: 'ESSAY' on the top line, 'ON' in the middle, and 'FLOWERS' on the bottom line. The label also features decorative gold corner ornaments.

ESSAY
ON
FLOWERS

With an old Friend's Kind Love
to all her dear "Children".
June 24th 1864

Melle Collins.
1872

A

Series of Progressive Lessons,

INTENDED TO ELUCIDATE THE

ART OF FLOWER PAINTING

IN

WATER COLOURS.

SECOND EDITION.

LONDON:

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PREFACE.

THE following Essay on Flower Painting in Water-colours is, with deference, submitted to the Public, by one who has had opportunities of being acquainted with the causes of those disappointments which many have experienced in the study of this delightful branch of the Fine Arts; more particularly by the sex to whom the study, from its delicacy, is peculiarly appropriate. An anxiety to be instrumental in lessening those difficulties, and a hope that the adopted mode may prove acceptable to the lovers of the art, are motives which have elicited these observations, in a respectful attempt to convey instruction.

THE AUTHOR.

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A

SERIES OF PROGRESSIVE LESSONS,
&c. &c.

AMONGST the variety of objects which present themselves to the eye of taste, the productions of the Parterre deservedly claim a considerable portion of our attention; they afford enjoyment in the contemplation of their structure, and pleasure from an intimacy with their beauty: in the delineation of them the taste is instructively exercised, and the mental resources are improved and multiplied. The efforts of the pencil, thus directed, have charms peculiarly adapted to the hours of youth when every bloom conspires

To wake the soul by tender strokes of art,
To raise the genius and improve the heart.

It is acknowledged, that flower-painting requires an application by no means equal to many pursuits, which the graphic art affords; and it may be rejected, for some nobler effort, by those unimpressed with its delicacy, or

by those who disregard what may be so easily attained. Flower-painting is nevertheless a worthy occupation for the mind of taste ; a multiplicity of ideas require to be combined before the simplest flower can be faithfully represented, even in the outline. The graceful curve observable in the stems of those which bear a weighty bloom ; the flowing line in which the respective leaves project, or recede, and the freedom that pervades the whole, demand no ordinary exertion to give truth to the delineation.

“ ————— array’d

In all the colours of the flushing year
 By Nature’s swift and secret-working hand.—
 Along the blushing borders, bright with dew,
 Fair-handed Spring unbosoms every grace ;
 Throws out the snow-drop, and the crocus first ;
 The daisy, primrose, violet darkly blue,
 And polyanthus of unnumber’d dyes ;
 The yellow wall-flower, stain’d with iron brown,
 And lavish stock that scents the garden round :
 From the soft wing of vernal breezes shed,
 Anemonies, auriculas, enrich’d
 With shining meal o’er all their velvet leaves ;
 And full ranunculas of glowing red.
 Then comes the tulip-race, where Beauty plays
 Her idle freaks ;—
 No gradual bloom is wanting, from the bud,
 First born of Spring, to Summer’s musky tribes :
 Nor hyacinths, of purest virgin white,
 Low-bent, and blushing inward ; nor jonquils,

Of potent fragrance ; nor narcissus fair,
 As o'er the fabled fountain hanging still ;
 Nor broad carnations, nor gay spotted pinks ;
 Nor, shower'd from every bush the damask-rose.
 Infinite numbers, delicacies, smells,
 With hues on hues expression cannot paint,
 The breath of Nature and her endless bloom."

To possess remembrances of these, when the originals shall have withered, still to be enabled to view in the portfolio those beauties that once delighted us in nature, not only offers a source of continued pleasure, but yields a gratification that ranks amongst our valued intellectual enjoyments. In the selection of flowers to copy, the attention is attracted by the beauty of the species, by the graceful form, or by the delighting contrast exhibited in the leaves and blossoms ; and elegance of taste is frequently rendered conspicuous by the impression such combinations must have previously made on the mind, that determined on a chaste and beautiful selection. "There is something exquisitely graceful in the manner in which a plant puts forth its branches ; the motion, with which they bend and tremble in the evening breeze, is soft and lovely." The curves, the undulating sweeps, the tenderness and beauty necessary to express all these, are little more than hinted at in the prints, which accompany this work, they are slight and familiar ; yet it is hoped sufficient may be found to excite in the student a

desire to imitate something more substantial, "Nature in her boundless charms." The difficulties, which seem to impede the student's progress, are herein attempted to be rendered easy; to the persevering they will be soon considered to have existed only in imagination. No particular manner is insisted on; imitation of nature is to furnish the style and to dictate the precepts; all that relates to the mechanism of the art can be taught, all that is truly valuable must be obtained by application. The line of beauty, as it has been denominated, to which an almost universal opinion has conceded a considerable portion of grace, is a form in flower-painting presumed to be highly essential, although it may scarcely ever be used except in idea. This line is not attempted to be defined; yet it consists in the absence of straight and angular markings, or rather in their being rendered subservient to one sweep of freedom, that communicates a flowing sweetness to the subject: an idea of its form, or a manner by which its likeness may be expressed with tolerable correctness, can be given by holding the pencil carelessly, with the hand raised from the paper, and drawing a number of waving lines, as in Plate I. Amongst a number of lines drawn thus, the eye will intuitively fix on one, or a part of a line, with which it will be satisfied, while all others will be rejected in proportion to the pleasure this particular line has elicited; under this circumstance it is

presumed, the line exciting this pleasure is graceful, and that it is worthy of retention in the mind of the student, since it is the knowledge of this form applied extensively, that imparts an ease to the drawing of a single flower, and grace to a composition.

Paper, Pencils, &c.

BRISTOL board, vellum and paper of various textures, are used for flower-painting; the intended degree of finish should determine its quality; always that with the purest surface should be preferred, its imperfections may be discerned by raising it to the eye in a horizontal direction, and looking over the surface towards the light; the injury it has sustained from the stationer's ivory knife, &c. will then be perceived, which otherwise would escape detection. The paper should be wetted, but not on the side intended for the drawing, and suffered to remain some time, that it may expand, before it is fixed in the drawing board. Bristol board will require to be wetted two or three times, and is best secured by being glued on the edges to a plain drawing board; after which it should not be touched until perfectly dry. Black lead pencils, unless purchased of respectable tradesmen, are very deceptive, they may be had of various qualities and properties; for the first sketch or indication of outline, a *soft* pencil

is recommended, because, if required, it is more readily obliterated than the marking of any other; for the final outline a *double hard* pencil is recommended, because it yields a clearer and more perfect line than any other, but care must be taken not to bear too heavily, lest the paper be injured by the sharpness of its point.

Sketching.

HAVING selected a subject, a rose for instance, cut its stem of such proportion, that it neither seems awkwardly long, nor offensively short, and curtail the leaves if they appear superfluous; in these particulars there is perhaps a singleness of opinion, the elegante and the rustic maid, exhibit a similarity of taste, “whene’er the lovely rose obtains their soft regard.” Let the flower be placed in a phial, or so that it may assume a natural position, and drooping towards the light, which should be on the left hand. Place behind the flower a sheet of paper, stained with the neutral tint; and with the eye at the distance of at least two feet from the flower proceed to sketch its form; although a grace might be added to the line it may present, yet nothing crude or harsh will be discoverable, the stem gently bends in proportion to the weight of the bloom, the leaves issue in curves, and droop in agreement with their projection, either in the direction

of the stem, foreshortened as they advance, or as they recede ; the blossom, in many a curve yet not confusedly, displays its varied lines, and gives a richness that adorns the whole ; all these must be distinctly though tenderly communicated to the paper without changing the point in which the flower was first viewed. After the subject is sketched with all the freedom that can be imparted, during which a piece of loose paper should be kept under the hand to prevent the drawing from receiving injury, gently brush off the superfluous lead with a handkerchief, or pass a piece of crumb of bread lightly over the sketch, till the lines are somewhat reduced in their effect ; then proceed to give the detail with a double hard pencil. In this revision of the outline, give distinctness to the respective parts with all possible freedom, and by no means crowd the subject with useless markings. The flower may receive a considerable degree of finish with the lead pencil, by retouching with the soft pencil, but any farther than a clean and faithful outline is not the object of these remarks. Practice, with the black lead pencil, is earnestly recommended till the forms of various flowers can be drawn with facility ; a few trials will convince the assiduous student, that perseverance meets its deserved reward ; yet be it remembered, that attempting too much will not only create dissatisfaction but ensure defeat. There is an absolute necessity for the flower to be drawn

with a considerable degree of correctness, before colouring is attempted. The flower must not be painted that is badly drawn; for, like decoration on deformity, the colours will deride the ill-shaped form beneath. It will be advisable to preserve the pencil sketches, and after a little practice upon more difficult subjects shall have familiarised the eye and hand to natural forms, examine them with all possible care; it will be found worth the trouble, for they serve as directions what to avoid, if they have errors; and evidently evince the progress in the art.

Hair Pencils.

IN many of the applications of colour, much will depend on the goodness of the pencils, it is therefore necessary to be careful in the selection. Fitches are considered the best, yet that pencil is good, which in use, on its being raised from the paper, springs into its proper position, and retains its point; without this elasticity the pencil is calculated to create obstacles which no application can surmount. It is at all times proper to use a pencil rather over the size seemingly required, than the least under it. In the examples, each particular is described from the simple wash to the finished flower; and, to prevent the student from misunderstanding the terms used in the descriptions of those examples, a brief explanation of them is premised.

A **TINT** is a portion of the cake having been rubbed off into a saucer, and reduced with water till proper for the purpose.

WASH is the application of a tint to its respective part, and is performed thus: the pencil being dipped into the tint, and wiped gently on the edge of the saucer to take off the superfluity, must be applied with care, attending to the outline as the space is covered. It is improper to surround the part with an edge, and afterwards fill in the centre; for a wash is at all times to be a smooth distribution of the tint; the pencil must be kept supplied when more of the tint is required than can be taken at the commencement.

MARKING implies the tint washed evenly on the edges, so as to leave a decided form unconnected with the outline.

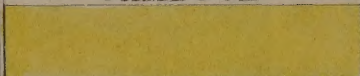
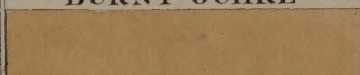
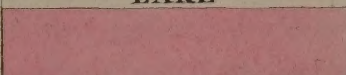
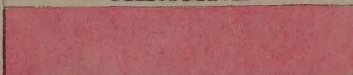
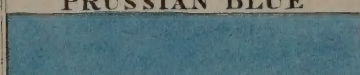
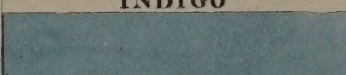
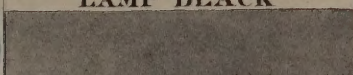
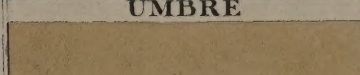
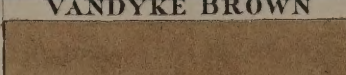
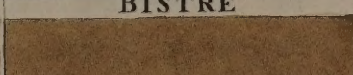
GLAZING is the washing a weak tint over another, as a tint of lake glazed on a tint of blue, to give it a tinge of purple.

HATCHING is the giving a number of lines with the point of the pencil, as for the fibres, veins, or hair-like touches.

TOUCHING is the giving force, &c. with strength of tint, and is always used with reference to the form or character of the flower requiring it; one mode of touching, with decision and softness, may be performed with the pencil well supplied, yet not to affect its freedom; touch the part where the greatest force is required, and with an easy action draw the pencil away, raising it gradually till it leaves the paper, giving a shape somewhat like the comma used in writing; it is particularly useful in retouching, where a second application of the pencil in a wet state would bring up the tints previously washed in, as on the deep or spirited parts of leaves, &c.

NEUTRAL TINT, is a colour composed of blue and red so proportioned as to destroy each other as it were, yet yielding a grey; it can also be made of lamp black and blue. It is useful in washing the shaded parts of any coloured flower or leaf, previous to the dead colouring. The neutral tint has been prepared in the cake, and may be had, with others, of the colour-makers. It may be thus made; rub off a portion of indigo, burnt ochre, and lake, in separate saucers; into a fourth saucer take the greater part of the blue, add ochre till the power of the indigo be subdued, mix them well with a pencil, and add a little lake, which will give it a hue inclining to purple; the prevalence of one colour may be corrected by the



GAMBOGE	OCHRE	BURNT TERRA DI SIENNA
		
BURNT OCHRE	LAKE	CARMINE
		
PRUSSIAN BLUE	INDIGO	LAMP BLACK
		
UMBRE	VANDYKE BROWN	BISTRE
		

others till the tone be accommodated to the taste of the student.

DEAD-COLOURING is the tone which each part receives of its appropriate colour, previous to the application of touch, &c.

TONE, is the degree of colour any part may assume.

HARMONY, is that prevailing sweetness of combination in a variety of hues, which produces unison ; but quite distinct from monotony.

LIGHT, is that part of a flower, &c. which receives the greatest degree of brilliancy ; also, in an extended sense, the side from which the subject is illuminated, A. **PLATE I.**

HALF-TINT, is the medium between light and shade, B.

SHADE, is the part opposed to, but not the absence of light, C.

REFLECTING TINT, is where an object is relieved in its shade by its rotundity, D ; also where the hue of one object is cast on the hue of another, as,

“ The blooming rose can make the modest lily blush,”

D

SHADOW, is the dark produced by one object intervening so as to exclude the light from another, E.

The colours necessary for flower painting should be of the purest kind, a list of which is given, PLATE I.

There is a great variety of prepared colours, many of which will be found useful in flower-painting, although not used in the examples accompanying this essay.

SAP-GREEN, or distilled verdigrease, will give clearness, and on many occasions will give the hue of nature to several leaves. Whenever they are used it must be as a glazing, and reserved for the last application of the pencil to the parts which may require assistance from either of them.

GALL-STONE is a brilliant transparent yellow, and will give considerable richness to the lights of leaves, &c.

ULTRAMARINE is a beautiful colour, of use in communicating a superior tone to flowers partaking of blue in all its varieties. Umbre, Vandyk-brown, Cologne-earth Bistre, assist in giving depth of tone, or force of touch, as judgment shall direct.

It must be remarked, however, that too many colours, particularly where the tints are similar, create confusion ; and it is therefore preferable that time and practice should teach the uses of such after the knowledge of the simple colours has been thoroughly acquired.

It will be proper to have two vessels containing water, one from which the tints are to be reduced and preserved clean ; the other, to wash the pencils at every change of tint, and it is recommended to appropriate some pencils distinctly for the lake or carmine, the beauty of which is liable to injury from the smallest portion of another hue. The cakes should not touch each other in a wet state, so much depends upon the purity of the tints.

It has long been the practice, after the outline has been drawn, to pass over the lines again with a hair pencil in a tender grey tint, and afterwards to rub out the pencil sketch with Indian rubber, or crumb of bread ; this process is considered as a means by which the student may be retarded in the pursuit of Flower Painting, because a double-hard-pencil can be used with greater freedom, and express equal delicacy in determining an outline ; and because the least roughness, produced by obliterating a false line, will destroy the surface of the paper, upon the perfection of which depends the transparency and delicacy

of the painting; indeed it will be observed, that the outline is to be entirely lost in the dead colouring, consequently it should be no stronger than to determine the forms during that process. Whatever flower may be imitated, the commencement should be with the tenderest tint the bloom exhibits, this tint should be washed over all the parts partaking of that colour, and the paper suffered to remain till perfectly dry; the tint may then be strengthened by an addition from the cake, and washed over the parts requiring additional force, in doing which, the edges of the tint should be preserved clean and sharp, otherwise the effect will be woolly or ragged; the tint may be increased in strength, if necessary, or the process may be repeated with the same; and each succeeding wash should be kept within the edges formed by the preceding wash, until the required force is produced, by which method a tenderness, uniting a degree of squareness, will be communicated, and the difficulty of softening off avoided; for, it is presumed, the effect of a tint softened on the edge can be produced by a repetition of simple tint, in a style better adapted to flower painting than by the use of a powerful tint at first, which requires a second pencil to distribute the edge, in order to obtain delicacy; yet softening is by no means to be discarded, the instances in which it may be necessary are few, and will be discovered by application to the art, before they are required. Trans-

parency and delicacy are the characteristics of flower-painting, without them there will be little art and less nature. A mixture of tints, in the saucer, is to be avoided as much as possible; the truth of which may be ascertained by washing a strong tint of blue on a leaf, and, when dry, washing it over again with a strong tint of lake or gamboge, it will then be seen that from the blue and lake, a tint of purple; from the blue and yellow, a tint of green will be produced, infinitely purer than can be obtained by making the compound tint in the saucer; an increased mixture of three tints, of course, becomes an absurdity not to be entertained, a little practice will convince the student of the endless variety and purity of hue, that can be produced by the repetition of tint upon tint. It will always be proper to observe, the first tint should be that which is least liable to injury from the action of the pencil in washing in the second, &c. Thus, in a partially decayed leaf, the first application should be with blue, second with lake, third with burnt sienna or gamboge, then the touch, as the subject may require. This routine is advised, because the blue is considerably absorbed by the paper, and acts as a dye; the lake also, being extremely penetrating, acts in concert with the blue, taking firm hold beneath the surface of the paper; the gamboge, siennas and ochres, may be washed over the first and second, without fear of doing them injury; whereas,

had the yellows been used first or second in the process, the third wash would have disturbed the whole, and evenness of tint thereby rendered impossible to be attained. From the circumstance of the yellows, gamboge, siennas, and ochres being gums, or earths, they remain on the surface of the paper, and are destitute of the property possessed by colours of vegetable or chemical extraction. It is to an improper arrangement in the application of the tints, that the failure of many an effort in flower-painting may be attributed,

In PLATE II, are specimens in pencil outline of various leaves; directions have been so sufficiently enlarged upon, under the head Sketching, as to render any thing farther redundant.

PLATE III, exhibits them shaded with the neutral tint, the gradations being marked on the margin. The previous remarks relating to pencils and tint may be referred to. After making the tint, No. 1, wash over all the parts of the leaves which require shade or half-tint; next, with the tint strengthened to No. 2, repeat the wash, marking the parts requiring a second degree of depth; then with the tint strengthened to No. 3, repeat the wash, marking those parts which require the strongest colour, taking care that each preceding wash has had time to become perfectly





1 2 3





dry, for the application of tint before that previously washed is dry, will render the part exceedingly ragged in its appearance.

PLATE IV, represents those leaves in a state which is denominated the dead colouring. The process recommended in producing the varieties of hue by washing tint on tint may here be resorted to; wherever the green prevails, it may first be washed over with a tint of blue, No. 1; then with a tint of lake, No. 2. the parts which are of a dull tone may be washed over, this is to subdue the leaf in colour proportionately to its removal from brilliancy; afterwards with a tint of raw sienna or gamboge, No. 3, the leaves may be washed over, particularly on such parts as require the green hue to be communicated. It is hoped the plate in this state will point out the respective parts so plainly as to prevent any misunderstanding.

PLATE V, exhibits the leaves in a finished state; by the process of the foregoing plate, the tints were given to each part; but they remained spiritless: a compound tint may now be made of Prussian-blue and gamboge, rendered mellow by the addition of burnt sienna; its degree of strength must depend on the parts requiring to be touched, it should never be so strong as to impede its being communicated with freedom, nor so weak as to render the application of it unavailing; it is practice only that can

give the necessary instruction in this particular ; in the cold parts an addition of blue will be requisite, on the warm parts an increase of the sienna, and often sienna alone will be found most proper. The delicacy and the propriety of touch will demand the attention of the student ; perseverance necessarily produces a command of the pencil, and with it a proportionate knowledge of every particular with which the pursuit is connected. Let it be remembered, that one leaf faithfully copied from nature, will impress upon the mind more real information than imitating an hundred of the best efforts of a mannerist.

PLATE VI. The Jonquil. This flower may be washed in with the neutral tint, feebly marking the uneven surface of the leaves by repetition of the tint, till the effect of the light and shade be produced : during this process, care must be taken to preserve the edges of each wash, rather within those formed by the preceding wash, to avoid a coarseness or too great a degree of sharpness on the extremities.

Each wash must be suffered to dry before it receives another : the dead colouring of the stem and leaves, as in PLATE IV. The yellow part of the flower is washed in with a weak tint of sienna, leaving a few lights on the most prominent parts of the front ; the tint may then be strengthened with a little gamboge, and repeated on the



parts which require additional force. If the neutral tint appear too green, a weak tint of lake being glazed over such parts, will restore the proper tone. The centre of the flower is washed in with a tint of lake; and a tint of gamboge washed over it, of sufficient strength to produce the red tone required. It is recommended, that nothing be attempted to expedite the finishing of the flower, and that in the progress every touch be accompanied with all the care and consideration, that can with propriety be given to it; for, the investigation of what is essential to be done yields, when determined upon, a portion of firmness to the pencil, and fixes on the memory many particulars which cannot be taught, although they are really the most instructive. In this example it will be perceived, that the white or yellow causes two of the flowers to advance; that the prevalence of the neutral tint on the middle one, causes it to retire; that the strength of touch is also confined to those parts which are intended to be represented nearest to the eye, and that the regulation of this procedure is in agreement with the drawing.

There is perhaps no method so likely to produce satisfaction, or that can convey instruction so readily, as the occupancy of thought upon a subject, previous to the use of the pencil; for, if a reason appear for the

adoption of one proceeding in preference to another, a stimulus to exertion is excited in proportion to the clearness of that idea; and even if failure attend the effort, it will be useful, as study with intent to profit by it is the only means by which a knowledge of the art can be obtained.

PLATE VII. The carnation has a multiplicity of forms, which must be attended to in the drawing: the shades are washed in with weak neutral tints; the edges of the leaves, which compose the bloom, must be marked with precision and a considerable degree of sharpness, observing to relieve them as they fall over each other, by opposing their white edges to the relieving tint, without covering so much as to give a dull effect to the flower. The dead colouring of the leaves requires less of the yellow to be used; and a light being left on the bulging parts of the bud, stem, &c. contributes materially to the shining effect, as well as to give roundness to the objects. The scarlet, with which the bloom is striped, may be made with carmine and gamboge; these forms require to be marked with exactness and decision, giving a sharp edge to the tint. The bloom may be finished with stronger markings over or on parts of those previously made; the separation of the leaves, and their freedom, may be assisted with weak tints of Indian ink; a reflecting tint of weak sienna





may be washed on the shade side of the flower, and a brilliancy may be given by washing the receding parts with a weak tint of indigo.

PLATE VIII. The apple-blossom possesses a tenderness of tint and character, that renders it a fit subject for the study of the flower-painter. In the Spring delightful specimens may be obtained from the tree, the beauty of which throws into insignificance many nurtured inmates of the greenhouse. The shades are tenderly given with the neutral tint, and the dead-colouring correspondently delicate. The outside of the bloom is washed, and afterwards marked with lake, leaving a spot of the paper untouched upon the rotundities; the green which forms the buds, &c. is with indigo and gamboge, the stem is with red ochre, the inside of the bloom is partially washed with feeble tints of gamboge and weaker tints of blue; the spots in the centre are touched with a strong tint of sienna. In the finishing, the strongest tints must be applied to the most prominent blooms, and a spirited touch of lake given to the parts receding from the light; while the blooms, which are situated on the opposite side of the stem, are feebly stained with lake upon their lights, leaving the other parts in the neutral tint with which they were first tinted: the stem is retouched with grey.

PLATE IX. The moss-rose is perhaps the most beautiful

production of the flower-garden ; the drawing of it requires great attention, that the freedom of the bloom may be clearly though tenderly defined previous to the colours being applied. The neutral tint may be used to the leaves, buds, &c. as before, but not to the bloom, that must be commenced with a weak tint of carmine, leaving the sharp lights on the round and projecting parts of the leaves ; the tint may be repeated till the variety of hue be given to the respective parts, the strong markings in the centre may be given with strong tints of lake ; a few tender tints of blue serve to communicate a richness, either to detach the parts, or cause them to recede. The mossy effect may be given with a tint of burnt sienna, and a little indigo mixed with it, to reduce its redness ; the pencil should have little of the colour in it, to permit its distributing the colour in a ragged manner over the stems, &c. ; they may afterwards be retouched with a tint having more burnt sienna added, and afterwards heightened by small touches of green till the richness is produced.

PLATE X. The tulip is a flower of exceeding richness of colour, the lines are simple but graceful ; the shades must be given with feeble washes of the neutral tints repeated, till the roundness and effect is obtained, and finished as if it were to remain a white flower ; the hollows and shadows, caused by the folding of the leaves, may be washed in with weak tints of Indian ink over





those of the neutral tint ; the reflecting tint is a feeble wash of sienna ; a few tints of blue gently washed on the sides of the leaves, which do not receive the light, will give great clearness to the flower ; after this the rich markings must be given with a tint of lake and indigo, mixed to a purple strong as it can be used, to mark with distinctness ; much depends on the proper consistency of the tint for this process, and the manner of using it ; if it be too feeble, it will not be possible to retouch with the required nicety ; if it be too strong, the marking will not be clear, but appear ragged on the edge ; therefore the proper strength must be ascertained on a piece of waste paper. The great beauty of this flower, the Washington, consists in the colours striking sharply into the clear whiteness of the leaf. The method, recommended to produce this, is to spread the pencil when charged with the strong tint, as if it were to be used flat, and apply it with freedom from the top of the leaf downwards, or in the direction which the drawing of the leaf may indicate ; during which the hand should be raised gradually, that the pencil may quit the paper, leaving the sharp lines, which the spread pencil will thus give, parallel to each other ; the top and sides, on the edges, may receive additional strength by retouching with lake ; a few of the markings may be united, if required, taking care that all be kept in unison with the markings first given.

PLATE XI. The auricula serves as an illustration of what has been advanced respecting light, half-tint, &c. This flower is complicated in the drawing, inasmuch as it partakes of the nature of a group; some of the flowers appear to the front, some obliquely, and others receding to the back; the foreshortening it presents must be attended to in the drawing. The neutral tint in repetition of tint, is required to the whole, till it assumes a finished effect; the strong purple in the bloom is washed in with lake, feebly on the receding flowers, and retouched with strength on those in the front, or nearest, till the gradation is produced. The effect of the meal spread over the whole, may be given by an old pencil being charged with white body colour, and opened so as to permit a number of points to be made at one application, in doing which the pencil is to be held perpendicularly to the drawing, and dotted till sufficiently covered, observing to ascertain that the pencil is in the proper state by trials on a piece of waste paper. A natural effect may be given to this flower by scraping it judiciously with a penknife in a variety of directions, so as to raise the paper through the colour; this process, though tedious, has an advantage over the other method; the paper so raised will never change its colour, to which every kind of white is liable.

Though every production of the flower-garden presents





innumerable beauties to the eye of the beholder, yet, by combining their hues indiscriminately in a painting, the charms of their respective tints are considerably injured, and the general effect impaired, if not destroyed. The objects composing a group are to be relieved by judicious contrast, and can be so, with greater effect than by force of touch or situation, as relates to the light ; but all must be conducive to the general harmony, of which **PLATE XII.** is a feeble illustration. The particular mode to be followed in the flowers forming this group, it is presumed, may be obtained from the remarks and examples before given.

Upon examining the works of the admired masters in this department of the art, it will be found they have treated their groups of flowers after the manner of a circular object, as described in **PLATE I.** The centre being the chosen position for those flowers which approach to whiteness, or such as tend to preserve a mass of light, round which their taste has scattered unnumbered hues chastened so as to preserve a truth and beauty in the half-tint, with which they assimilate, or in the gradation to the shade where the tones assume a bolder character and a touch more powerful, till gently receding, the hues mix in the reflected light and meet, as it were, behind : the projecting parts in the centre have superior

richness in colour, are subdued in their power as they project sideways, and mellowed as they recede from the principal. It is the deficiencies in these particulars, the want of reflecting light especially, that gives flatness to a composition, however well the individual flowers may be drawn or coloured. Groups of flowers undoubtedly may be painted without adhering to these principles; but then a brilliant talent must be exercised to enable the artist to reject the helps which art affords in an arrangement from Nature.

It is said of Huysum, that he painted from Nature with the greatest exactness, and even watched the hour of the day in which his model appeared in the greatest perfection; the pencil in his hand became the rival of Nature. "But though there neither are, nor can be, any precise invariable rules for the exercise or acquisition of these great qualities, taste, and genius; yet it may be truly said, they always operate in proportion to our attention in observing the works of nature, to our skill in selecting, and to our care in digesting, methodizing, and comparing our observations. Nature denies her instructions to none who desire to become her pupils."

FINIS.

